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| Jello..... | 10c | Grandma White Naptha Soap..... | 7c |
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| Hershey Cocoa, 1/2-lb can..... | 18c | Lenox Soap..... | 4c |

PIGGLY WIGGLY

All Over the World

ARE YOU KEEPING UP WITH THE TIMES

URGE CHAPLAIN EMERITUS JOB FOR HOUSE VETERAN

Favor Life Post for Blind Pastor
of Congress.

Rev. Henry N. Couden, blind chaplain of the House for twenty-five years, may be made chaplain emeritus for life on a smaller salary, if a movement in his behalf started by members of Congress gains headway. It is said that Chaplain Couden is agreeable to this plan if his Civil War pension is increased, and would be anxious to make way for a younger man. His pension is \$100 a month. A few years ago his salary as chaplain was increased to \$100 a month. Should he be made chaplain emeritus for life his salary would be about \$50 a month, so friends are urging that his war pension be doubled so he can meet expenses. Half of his present salary, they point out, is paid for the services of a secretary, owing to his blindness. Four years ago Mrs. Couden was stricken with paralysis and since that time has been unable to walk.

"Mary Rose" Wistfully Beautiful

Barrie's Latest Exploration
Into Fantasy Offers Ruth
Chatterton Another Op-
portunity to Show at
Her Best as a
Dream Girl.

By LOUIS ASHLEY.
Charles Frohman presented at the National Theater last night Ruth Chatterton, by courtesy of Henry Miller, in "Mary Rose," a play in three acts, by Sir James M. Barrie.

THE CAST.
Mrs. Oterry.....Ada King
Harry.....Tom Nesbitt
Mr. Morland.....O. B. Clarence
Mrs. Morland.....Winifred Fraser
Rev. George Amy.....A. B. Home-wood
Mary Rose.....Ruth Chatterton
Simon Blake.....Tom Nesbitt
Cameron.....Guy Buckley

Entertaining? Yes.
Convincing? No.

To a majority of the representative audience that crowded the National Theater for the first performance of this latest play from the pen of the creator of "Peter Pan," there was much unexplained, perhaps much that will never be explained any more than were the strange carryings on in that old house understood by Mrs. Oterry as she warned the Australian veteran to "keep away from that room."

Some time back a play was headed toward Washington that was supposed to "give an insight into the state of mind found general in South-eastern Europe as a result of the war." It was a study in erotic nervousness, "Mary Rose" may be termed a description of a certain state of mind found in the British Isles as a result of the war.

Many simple souls may be found today in England, Wales, and Scotland who fondly hope for the return of Lord Kitchener. They offer no reasons for their belief. It may be merely hope. But they cherish it, nevertheless.

We have been told that a certain revulsion followed the armistice, the multitudes being unwilling to believe that more than a million men had perished, never more to return. The people stood aghast at the cruelty of the situation. It just could not be, that all that a million of the young and fair were here yesterday and gone today.

A whisper was heard that the million had not really gone, that the tortured bodies had been crushed into the sod of France and Belgium, but the calm, serene souls were still haunting old scenes, still around the old homesteads, still looking into the old familiar faces. From such a mental condition has arisen "Mary Rose."

"Dear Brutus," a beautiful bit of fantasy, was the work of an artist in oils who painted a marvelously convincing picture. The artist still possesses his oil, but the magic touch is not in the picture, "Mary Rose" there is the same light touch, the same beautiful delicacy, the same blending of colors, but the result is not the same.

If one would merely enjoy witchery of language, of situation, "Mary Rose" entertains. If one insists upon conclusions based upon accepted theories of logical progression, "Mary Rose" must fail. Possibly, to enjoy Sir James M. Barrie's latest effort, one must have suffered for five long years, aching for the return of a loved one gone forevermore into the shadowy mists. One must have his own Lord Kitchener.

Ruth Chatterton's delineation of the title role is strong in every detail, even when least convincing, as in the final scene. She blurs the line between actuality and the dream in admirable fashion. She offers ocular

BE THERE EARLY

Playgoers attending "Mary Rose," at the National Theater, and "Deburau," at the Shubert-Belasco, for the remainder of the week will do well to arrive in time. No one is being seated at the National Theater until after the first scene, and Manager Taylor, of the Belasco, is urging all his patrons to be in their seats for the opening curtain at 8:15 each evening.

evidence that she never really did come back from her first visit to that strange, uninhabited island in the Hebrides.

With a more earthly touch, Barrie scores in his picture of the Morlands and the Rev. George Amy. A more delicious bit has seldom been seen than that peaceful household, with Mrs. Morland acting as referee of the quarrel between those two men, signaling with her tappings, seeing the reverend gentleman to his carriage and returning with him to patch up the misunderstanding.

How admirable is that scene when all three have gone down the long passage of the years! How delightful is the argument between the two old cronies, with its inevitable ending! "Mary Rose" succeeds with most, if only by reason of those two scenes.

And yet "Mary Rose" is inexplicable to the audience, even as were its strange things to its principal figures. Did the Morlands understand her any better than did Mrs. Oterry? Perhaps, if there was any understanding, it was that of Harry, the Australian veteran, who, by the simple process of taking Mary Rose upon his knee.

And so passed Mary Rose to the accompaniment of strange music, never wandering, back to her own island in the Hebrides where, rumors have it, Lord Kitchener still rules, biding his time to come back to England and move among men.

Many men, many minds. Each onlooker must receive his own impression of Barrie's latest. Its story cannot be general, from its very texture, but it is wistfully beautiful in thought and admirably executed.

"MING TOY" FEATURES GOOD BILL AT COSMOS

"Ming Toy," Joe Wood's Oriental musical revue which headlines the Cosmos Theater bill this week, is a production with a great many attractive elements, particularly the music and the galaxy of pretty girls, including Matilda Werner and Dorothy Daily, excellent dancers; Helen Booth, a soprano with a sweet voice, and an amusing brace of comedians. It has a shred of a plot around which dancing and singing specialties are woven with opportunities for the comedians.

A striking feature of the bill is a young acrobat and real comedian introduced by Ross Wyse and company in their surprise act. Jarvis and Harrison also have an unusually clever comedy sketch, "Lonesome," with music, which, with the famous little pony, Commodore "Tom," that counts, picks out colors and rings tunes on the chime bells, are two outstanding features of a good bill.

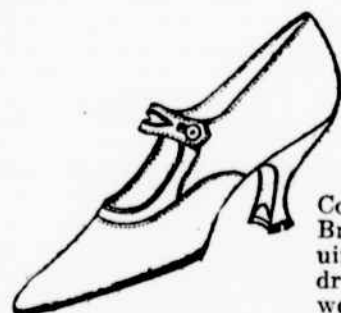
Clark and Beban's novel offering of specialties did not arrive in time for the matinee performance and was replaced by the splendid acrobatic number, "Profiteering," complete the bill.

Lew Dean and Howard Paden give an amusing half blackface act, and Watley Newman and company, in "Profiteering," complete the bill.

The added attraction is Thomas Meighan's excellent film version of "Civilian Clothes," and the big film, "His Youthful Fancy," which, with other minor films, are shown at all performances.

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HUNGER UNAPPEASED IS EFFECT OF NEW COMEDY

"Deburau," at Shubert-Belasco, Triumph for Atwill.

David Belasco presented Lionel Atwill in "Deburau," from the French of Sacha Guitry, adapted by Granville Barker, at the Shubert-Belasco last night.

THE CAST:
Jean-Gaspard Deburau.....Lionel Atwill
Marie Dupre.....Elsie Mackay
Monsieur Bertrand.....Reinold Robillard
Hubert Druce.....Hubert Druce
Laurence.....Joseph Herbert
Laplace.....Rowland Buckstone
Justine.....Margot Kelly
Madame.....Marie Bryan
Honorable.....Isabel Leighton
Clementine.....Edmund Gurney
The Barker.....Sidney Toler
The Money Taker.....Helen Palmer
The Promoter.....Fred Rickard
Charles Deburau.....Morgan Farley
A Young Man.....John L. Shine
A Doctor.....St. Clair Bayfield
A Journalist.....Lydia Burnand
Madame Rabouin.....Sallie Bernman
Master Charles.....George Ryan
Lady with the Lockette.....Eden Gray
Scene Shifter.....Robert Roland

The opening performance of "Deburau" leaves strangely mixed feelings. There is admiration for its painstaking production, appreciation for the splendid capabilities of its cast, and enjoyment in the rhythm of its lines, yet withal it leaves an unsatisfied sensation closely approximating the feeling of a man who leaves a banquet, sips wine in its silver, naps, and appointments, with hunger unappeased.

For the first three acts, at least, those members of the audience given to analysis were very much occupied in wondering what it was all about, as though some vital point in its action had been overlooked. It was only toward the end of the performance that a hint of this was given.

The story has to do with the affairs of Deburau, a pantomimist, who was the idol of the Parisian public in 1839. Devoted to his art, his wife and child, he gives little heed to the importunities of his many feminine admirers, until he falls a victim to the charms of Marie Dupre, whom he calls "the lady of the camellias." With him, his love is almost a madness, while her ardent soul, although she gives him no sign of this.

Finally, Deburau's wife leaves him and he brings his young son to Marie's house, only to find her in the arms of Armand Duval, a new lover. The shock almost breaks his heart and he leaves her with the assurance that he will wait for her for the rest of his life, if she will come back to him.

The years pass and the following scene shows Deburau a broken old man, his profession abandoned, still waiting for the coming of Marie. His boy, now sixteen, is his sole companion, and reveals to his father his ambition to become, like him, a great dancer. Deburau, still possessing a fierce pride in his name and reputation, refuses to let the boy take his name back of the footlights.

Finally, Marie returns to him and he discovers that his passion has burned itself out, and with this discovery comes a desire to return to the scene of his former triumphs and play Pierrot again. For the first time in his life he is delighted and his spirit completely crushed, the old man makes a final request of his manager that his son, Charles, be allowed to perpetuate the once great name of Deburau in the role, a request that is reluctantly granted.

Then follows an almost classic passage—the father's advice to the son that closely parallels Hamlet's charge to the players in its force and wisdom. The character seems to have permitted its numerical strength to have been so grossly overstated.

The supporting cast runs true to the form prescribed by past Belasco successes. Each character seems to have been made the subject of painstaking study.

While the cast is a large one, it seems to be most questionable judgment on the part of Mr. Belasco to have permitted its numerical strength to have been so grossly overstated.

B. F. KEITH'S FEATURES STAGE'S "BABY GRANDS"

The bill at Keith's this week is one of the best vaudeville entertainments presented in Washington for some time. The feature of the program is Jane and Katherine Lee, the child moving picture actresses. Most persons have seen them on the screen, where they divided honors with stars of more or less magnitude, but when they have the entire stage to themselves they are irresistible. They are good on the screen, but they are better on the spoken stage.

In their offering, "The New Director," they are given an opportunity to show what goes on in a movie studio, and are given free rein to show their versatility, which ranged from comedy to tragedy. Their final effort showing a scene where one of the toties dies, was as good a piece of acting as was ever seen in Keith's, the children showing they could shed real tears as well as laugh.

The Weaver Brothers presented a brand new musical act. Their instruments consisted of a pitchfork, a saw, and a banjo. They played tunes on an ordinary saw that caused the audience to insist on several encores and received the loudest applause on the bill.

Wilfred Dubois, billed as "Jongleur (Continued on Page Nineteen)"

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NATIONAL Tonight, 8:15 sharp
CHARLES FROHMAN Presents
Ruth Chatterton

IN THE NEW PLAY
"MARY ROSE"
By J. M. BARRIE, Author of "Peter Pan,"
"Dear Brutus," "The Little Minister," etc.

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CHARLES DILLINGHAM Presents
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DAVID BELASCO Presents
LIONEL ATWILL

And 125 Additional Players in
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A comedy from the French of Sacha
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Produced on a scale equaled by
nothing Mr. Belasco has done in years.

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The Show That Tops "Em All"
CECIL LEAN

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"LOOK UP ON THE HILLS"
WITH BEAUTIFUL
CLEO MAYFIELD

LOEW'S
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Continuous, 10:30 a. m.—11 p. m.

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"The Frisky Mrs. Johnson"

By CLYDE FITCH

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10:30 A. M. to 11 P. M.
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VANITY FAIR GIRLS in
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